



LNDN ARTH 2210

The Aesthetics of Power, Prestige and Social Change: A Survey of Renaissance through Modern Art History

CAPA LONDON

Course Description

This course is an introduction to art—and to the discipline of art history—enlivened through regular field studies at London’s many museums, galleries and heritage sites. Throughout the term, we will study works of art, architecture and design from the 15th century through to the mid-20th century. Through the comparative study and visual analysis of individual works, this survey will investigate material, technical, social, religious and political histories to discover the meaning of these works over time. These investigations will broaden in-class discussions to include the history of patronage, the creation of major art-making and exhibiting institutions, how regional art institutions have historically relied upon larger global networks of power and influence in the formulation of their meanings, the manners in which art history has manifest in the physical construction of major urban centers worldwide.

Throughout the semester, students will gain a preliminary historiographical understanding of art history, and will not only learn about, but will be challenged to put a variety of art historical research and writing methods to practice. Aside from regular quizzes and two exams (a midterm and a final), students will showcase their achievements through their final project, an image book project, which will showcase both their achievements throughout the course, as well as document some of the works of art they encountered through this course and field studies.

This class is an introductory survey, and therefore requires no previous experience or knowledge of art history.

Course Aims

- To teach students the vocabulary and methods most commonly used in the study of art history
- To identify key artists, patrons, works and monuments to the history of art since 1400, as well as characteristic stylistic qualities to regional and/or stylistic movements
- To place artistic production, patronage and exhibition in the context of both regional and global networks of power, prestige and privilege; this investigation will rely heavily on the study of art institutions and their role in city (and identity) building
- To investigate how social movements and identity politics have informed broader movements throughout the history of art

Requirements and Prerequisites

This class is an introductory survey, and therefore requires no previous experience or knowledge of art history.

Learning Outcomes

At the end of the course students should be able to:

- a. correctly use discipline-specific terminology and methods, as demonstrated during class discussions and written assignments
- b. identify key artists, stylistic movements, and moments produced during the period studied
- c. analyze the manners in which regional networks of power, prestige and privilege have been expressed through the manifestation and proliferation of art-producing, collecting and exhibiting institutions; furthermore, students should be able to identify how these key players have formed and participated in corresponding (and often competing) global networks

- d. understand the role that art production and patronage has played in the physical construction and presentation of major urban centers, including London amongst others
- e. discuss how social movements and technological developments have influenced the shape and forms of art, architecture and design differently over the course of the periods studies
- f. investigate how multiculturalism and identity politics have, and continue to inform stylistic movements, patronage, and the establishment of art institutions

Class methodology

Most regular class meetings will consist of three core components: a lecture, a discussion section with group activities, and a specific field study conducted at one of London’s many creative institutions. Due to time restrictions during class meetings, it is imperative that students complete all required readings each week. This includes both the chapters assigned from the course text, as well as the supplementary articles for use during discussion sections and group activities. Failure to keep up with readings on a weekly basis will result in a decrease in marks for participation, and will likely negatively impact the quality of essay responses in midterm and final exams.

Lecture (weekly): Each week the instructor will begin class meetings with an interactive and multi-media lecture. Students will be provided with monuments lists and vocabulary sheets to guide and structure these sessions, but students must illustrate and engagement with the required readings and previous lecture materials in order to keep up with the pace of this class. All of the required monuments and vocabulary that will be tested through quizzes and exams will be discussed during lectures.

Discussion and Group Work (weekly): Following lectures, students will participate in all-class discussion sections based on reading outside of the assigned textbook. These discussions are designed to specifically address how issues raised through the study of monuments covered through lectures have resonated more locally with London’s major art museums, galleries and heritage institutions. Discussion themes will often focus on historical and at times contemporary controversy, and/or scandal. There will rarely be a correct or incorrect determination resulting from these discussions. Rather, these discussions will take the form of debate, wherein students will be expected to learn and use some of the art historical methods addressed through readings and lectures.

Guided Field Studies (most weeks): The instructor will design and guide field studies following lectures and discussion sessions during most weeks throughout the term. This is an opportunity for students to interact with the works studied through lectures and readings. The instructor will provide instructions and guided activities for students to undertake during these studies. Those will be distributed and discussed during class meetings before departure. The guided portion of the field study will be brief, with set objectives. Students will be free to, and in fact encouraged, to explore the museum and gallery collections beyond those works identified in the field study plan after class time has ended.

Field Components

CAPA provides the opportunity to learn about the city through direct, guided experience. Participation in field activities for this course is required. You will actively explore the Global City in which you are currently living. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course. During class time, this course will guide students through visits to specific galleries within museums and galleries including, but not limited to: The National Gallery, The National Portrait Gallery, The Victoria and Albert Museum, Tate Britain, Tate Modern, The Courtauld Gallery, and The Royal Academy.

Although the class will be visiting specific works within these institutions, the instructor will not have the time to guide students through a study of each work, and each gallery housed within these collections. The group will study a small selection of works together, but students are encouraged to visit other parts of museums visited within the space of class time. Works not specifically discussed during lectures may be referred to during in-class discussion, and may further appear as a “mystery slide” on a midterm or final exam. Students are additionally encouraged to use the knowledge and analytical skills acquired through this class to critically engage with their explorations of London, as well as other English and European cities throughout the term. Works from other London collections may additionally appear as a “mystery slide,” on an exam.

Assessment/Grading Policy

All assignments will be graded according to the following grade scale:

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0

	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average/Poor	C-	50-52	70-72	1.7
	D+	46-49	67-69	1.3
	D	40-45	60-66	0.7
Fail	F	<40	<60	0

Grade Breakdown and Assessment of Learning Outcomes

Marks for this course will be calculated through student achievement in the following course components:

Assessment Task	Grade %	Learning Outcomes	Due Date
For assessment details, please see the course overview			
Group discussion/class participation	10%	a, c, d, e, f	all sessions
Quizzes (5% each)	20%	a, b	s3, 5, 10, 12
Midterm exam	25%	all	s6
Final exam	25%	all	s14
Text and image project	20%	all	s13

Students must complete all required components for each course by the established deadlines. Failure to do so will result in a reduction of the course grade and may result in a grade of F for the course in question.

Details of the Assessment

Group discussion/class participation: Students will be invited to contribute to discussions during lectures, and throughout the group discussions and activities each week. Instructors will track students' engagement with required readings, as well as readiness to participate throughout the term.

Quizzes: There will be four quizzes each term. Quizzes contain two parts. The first is a slide identification test: students will be shown a series of ten slides, and will be asked to identify that work's artist/maker, its title, date, location of making, time period, and current collection. The second part of the quiz will ask the students to fill in the blank, with one of the assigned vocabulary words. Quizzes will only cover monuments and vocabulary words distributed at the start of weekly lectures.

Exams: There will be two exams in this class (one midterm, and one final). These exams will share the same format: three (3) slide comparison essays, one (1) set essay question based on discussion sessions and associated readings, and three (3) mystery slides. Images selected for comparison essays and the set essay question will be limited to those provided within monuments list for each week. Students will need to illustrate their familiarity with the historical/contextual circumstances of each piece, and show their understanding of how the works in question are illustrative of key historical shifts throughout the period under investigation. "Mystery slides" will be selected from works currently on display at local London art institutions that were not otherwise discussed during the course. Students will be asked to identify a possible artist, time/stylistic period for the piece, as well as an approximate date and location for each. Following this preliminary designation, students will need to explain the logic behind their designations, illustrating their familiarity with artistic and technical vocabulary, as well as the historical circumstances that contribute to the eventual form of a work.

Image and Text Project: Art history is a discipline of both text and image. In this creative project students will be asked to explore one theme or issue through their own creative juxtaposition of texts and images. Issues concerning the definition of creativity, the notion of artistic genius, the conditions surrounding and problematizing the creation of art institutions, as well as the use of image appropriation and/or artistic influence will be investigated in a creative manner through this project. Full project description to be distributed separately.

Dress Code – Students should be prepared to undertake regular field studies as a part of each class meeting. It is highly recommended that students come to class equipped with an umbrella, comfortable walking shoes, as well as their Oyster cards to ensure smooth and swift transportation to museums and galleries.

Textbook(s) and Recommended Readings

Students must purchase the following text:

- E.H. Gombrich, *The Story of Art: Pocket Edition* (Phaidon, London, 2006)

The pocket edition is the easiest and cheapest edition to pick up directly from the Phaidon website, but there are also larger and older editions available. If you buy a second hand copy, ensure it is a recent edition as this book has been printed and reprinted from over 50 years now. It's a classic!

Weekly discussion sections will additionally require students to read articles and book chapters from the following sources:

- Robert Harbison, *Reflections on Baroque* (Chicago University Press: Chicago, 2000), chapter one
- Charles Harrison et al., *Art in Theory 1815-1900: An Anthology of Changing Ideas* (Blackwell, 1998)
- Charles Harrison et al., *Art in Theory 1900-2000: An Anthology of Changing Ideas* (Blackwell, 2000)
- Arthur Lucas and Joyce Plesters, "Titian's 'Bacchus and Ariadne,'" *National Gallery Technical Bulletin* 2 (1978): 25-47.
- Jennifer Milam, "Playful Constructions and Fragonard's Swinging Scenes," *Eighteenth-Century Studies* 33, no. 4 (Summer 2000): 543-559.
- Marjorie Munsterberg, "Ruskin's Turner: The Making of a Romantic Hero," *The British Art Journal* 10, no.1 (Spring/Summer 2009): 61-71
- Erwin Panofsky, *Meaning in the Visual Arts* (Chicago: University of Chicago Press, 1982): chapter I, Iconography and Iconology: An Introduction to the Study of Renaissance Art.
- Donald Posner, "The Swinging Women of Watteau and Fragonard," *The Art Bulletin* 64, no.1 (March 1982): 75-88.
- Margaret A. Sullivan, "Bosch, Bruegel, Everyman and the Northern Renaissance," *Oud Holland* 121, no.2/3 (2008): 117-146.
- Sarah Walden, *The Ravished Image: Or, How to Ruin Masterpieces by Restoration* (New York: St. Martin's Press, 1985): forward by E.H. Gombrich
- Giorgio Vasari, *Lives of the Artists* vol. 1 (London: Penguin, 1971): Life of Michelangelo

Course Materials and Lab Fee

There is no additional fee for this course. Students should plan on budgeting a small amount of money to purchase postcards to use as images for their Text and Image Project, as many museums do not allow photography.

Course Schedule At-A-Glance

	Lesson/Field Study	Readings and Discussion Topics	Assignments
1	<p><u>Introduction and Course Overview: Before the Renaissance in Europe</u></p> <p>Field study: The Victoria and Albert Museum</p>	None	
2	<p><u>The Conquest of Reality: The Early Renaissance in Italy and Northern Europe</u></p> <p>Field Study: The National Gallery</p>	<p>Required Reading (RR): <i>The Story of Art: pocked edition</i>, chapters 12 and 13, 'The Conquest of Reality' and 'Traditions and Innovations I', pp.167-199</p> <p>Discussion Reading (DR): Panofsky on Iconography and Iconology from <i>Meaning in the Visual Arts</i></p>	
3	<p><u>Harmony Attained: The 16th century in Italy</u></p> <p>Field Study: none</p>	<p>RR: <i>The Story of Art: pocked edition</i>, chapters 15 and 16, 'Harmony Attained' and 'Light and Colour', pp.215-255</p> <p>DR: E.H. Gombrich, "Foreword" to Sarah Walden, <i>The Ravished Image: Or, How to Ruin Masterpieces by Restoration</i> (New York: St. Martin's Press, 1985)</p> <p>DR: Arthur Lucas and Joyce Plesters, "Titian's 'Bacchus and Ariadne,'" <i>National Gallery Technical Bulletin</i> 2 (1978): 25-47.</p>	Quiz #1
4	<p><u>A Crisis of Art: Mannerism in Italy and the Reformation in Northern Europe</u></p> <p>Field Study: The National Gallery</p>	<p>RR: <i>The Story of Art: pocked edition</i>, chapter 18, 'A Crisis of Art', pp.273- 292</p> <p>DR: Giorgio Vasari, <i>Lives of the Artists</i> vol. 1 (London: Penguin, 1971): Life of Michelangelo</p> <p>DR: Margaret A. Sullivan, "Bosch, Bruegel, Everyman and the Northern Renaissance," <i>Oud Holland</i> 121, no.2/3 (2008): 117-146.</p>	
5	<p><u>Vision and Visions: The Baroque and Neo-Classicism in Italy and France</u></p> <p>Revision Class</p>	<p>RR: <i>The Story of Art: pocked edition</i>, chapters 19 and 21, 'Visions and Visions' and 'Power and Glory I' pp.293-314; 331-338</p> <p>DR: Harbison, chapter one of <i>Reflections on the Baroque</i></p>	Quiz #2
6	<p><u>Midterm Exam</u> (no lecture)</p>	None	Midterm Exam
7	MIDTERM BREAK		

8	<p><u>Power and Glory: Rococo and Decorative Art in France</u></p> <p>Field Study: The Wallace Collection</p>	<p>RR: <i>The Story of Art: pocked edition</i>, chapter 22, 'Power and Glory II' pp.339-346</p> <p>DR: Jennifer Milam, "Playful Constructions and Fragonard's Swinging Scenes," <i>Eighteenth-Century Studies</i> 33, no. 4 (Summer 2000): 543-559.</p>	
9	<p><u>The Age of Reason: England and America in the Eighteenth Century</u></p> <p>Field Study: Tate Britain</p>	<p>RR: <i>The Story of Art: pocked edition</i>, chapters 23 and 24, 'The Age of Reason' and 'The Break in Tradition', pp.347-377</p> <p>DR: Munsterberg on JMW Turner as genius and Constable's 'Introduction to <i>English Landscape</i>', <i>Art in Theory 1815-1900</i> (Blackwell, 1998), pp.127-129</p>	
10	<p><u>Permanent Revolution: Revival, Romanticism and Reinvention in the 19th Century</u></p> <p>Field Study: none</p>	<p>RR: <i>The Story of Art: pocked edition</i>, chapter 25, 'Permanent Revolution', pp.379-409</p> <p>DR: Théodore Gericault, 'On Genius and Academies' in <i>Theory 1815-1900</i> (Blackwell, 1998), pp.23-26</p> <p>DR: Various authors on Manet's Olympia, <i>Art in Theory 1815-1900</i> (Blackwell, 1998), pp.514-519</p>	Quiz #3
11	<p><u>Permanent Revolution: Realism, Impressionism and Post-Impressionism</u></p> <p>Field Study: Courtauld Collection</p>	<p>RR: <i>The Story of Art: pocked edition</i>, chapter 26, 'In Search of New Standards', pp.410-428</p> <p>DR: Gustave Geffroy, 'Paul Cezanne', <i>Art in Theory 1815-1900</i> (Blackwell, 1998), pp.987-991</p>	
12	<p><u>Experimental Art: Modernism in the Early 20th Century</u></p> <p>Field Study: Tate Modern</p>	<p>RR: <i>The Story of Art: pocked edition</i>, chapters 27, 'Experimental Art, pp.429-464</p> <p>DR: Albert Gleizes and Jean Metzinger, 'from Cubism, <i>Art in Theory 1900-2000</i> (Blackwell, 2000), pp.194-201</p>	Text and Image project due
13	<p><u>A Story Without End: Modernism After World War II</u></p> <p>Revision Class</p>	<p>RR: <i>The Story of Art: pocked edition</i>, chapter 28, 'A Story Without End', pp.21-35; 465-486</p> <p>DR: as above</p>	Quiz #4
14	<p><u>Final Exam</u></p>	None	Final Exam

COURSE SCHEDULE

Meeting 1: Introduction and Course Overview: Before the Renaissance in Europe

Lesson Objectives: The first objective of this session will be to provide an overview of the course through a review of the course syllabus. Once that is finished, a short lecture will provide a brief overview of key issues and concepts from before the late medieval/early renaissance periods, to provide a foundation for studies in subsequent weeks. Subjects to be reviewed will include: some architectural basics from Classical Greece through High Gothic, an overview of how religion figured in both everyday life and art making in the years leading up to the renaissance, as well as a preliminary introduction to art historical methods and vocabulary. This session will culminate in a visit to the Renaissance Galleries at the Victoria & Albert Museum, where the class will gain their first experience in translating works of art as they are exhibited, and considering the historical study of how display and (dis)location may play a role in shifting meaning.

Monuments and Vocabulary: distributed at start of lecture

Field Study: The Renaissance Galleries at the Victoria & Albert Museum

Meeting 2: The Conquest of Reality: The Early Renaissance in Italy and Northern Europe

Lesson Objectives: This week's lecture will delve into art works created at the end of the 14th and into the 15th century throughout Italy and Northern Europe. After establishing this time period as the foundation for future study throughout the remainder of this course, the class will begin to look at Early Renaissance work produced in Northern Europe. The class will discuss iconography and iconology, one of the oldest and best established art historical methods, and apply our preliminary lessons to one very important painting at the National Gallery: Jan van Eyck's *Arnolfini Portrait* (1434). After in-class discussion, the class will travel to The National Gallery together, to view this painting, as well as other works produced by this artist and others during the same time period.

Required Reading:

The Story of Art: pocketed edition, chapters 12 and 13, 'The Conquest of Reality' and 'Traditions and Innovations I', pp.167-199

Discussion Reading

Panofsky, *Meaning in the Visual Arts* (Chicago: University of Chicago Press, 1982): chapter I, Iconography and Iconology: An Introduction to the Study of Renaissance Art.

Monuments and Vocabulary: distributed at start of lecture

Field Study: Sainsbury's Wing, The National Gallery (nearest tube: Leicester Square)

Meeting 3: Harmony Attained: The 16th century in Italy

Assignments Due: QUIZ #1

Lesson Objectives: This week's lecture investigates the work of 15th and early 16th century Renaissance "masters" in Italy. This lesson will begin by investigating technical and mathematical developments, such as perspective, which initiated the development of Renaissance art throughout this period. We will also consider the politics of Italian city states, and the budding commercialism that emerged during this time period. Discussion this week considers the needs or desires for museums to restore and/or conserve paintings, such as many of those discussed throughout this lecture. Since we looked at a number of the works discussed today in the previous class, we will not return to the gallery again this week.

Required Reading:

The Story of Art, chapters 15 and 16, 'Harmony Attained' and 'Light and Colour', pp.215-255

Discussion Reading:

Gombrich, "Foreword" to Walden, *The Ravished Image* (New York: St. Martin's Press, 1985), pp.1-3

Lucas and Plesters, "Titian's 'Bacchus and Ariadne,'" *National Gallery Technical Bulletin* 2 (1978), pp.25-47.

Monuments and Vocabulary: distributed at start of lecture

Field Study: none

Meeting 4: A Crisis of Art: Mannerism in Italy and the Reformation in Northern Europe

Lesson Objectives: How does one perfect “perfection”? What does one do after “genius”? This lecture will explore how artistic style developed in Italy in the years after the high renaissance and in other northern European countries. To do so we will consider the role of the printing press (and other emerging technologies) in the distribution and exchange of ideas. Group discussion will problematize the claims of artistic genius made by Giorgio Vasari in his *Lives of the Artists* by exploring the social and political contexts of the time elsewhere in Europe before a class trip to the National Gallery to look at examples of artistic production related to both this week and the following week’s class.

Required Reading:

The Story of Art, chapter 18, ‘A Crisis of Art’, pp.273- 292

Discussion Reading:

Vasari, ‘The Life of Michelangelo’, *Lives of the Artists* vol. 1 (Oxford University Press, 2008), pp.414-488

Sullivan, “Bosch, Bruegel, Everyman and the Northern Renaissance,” *Oud Holland* 121, no.2/3 (2008): 117-146.

Monuments and Vocabulary: distributed at start of lecture

Field Study: Renaissance Galleries, National Gallery (nearest tube: Leicester Square)

Meeting 5: Vision and Visions: The Baroque and Neo-Classicism in Italy and France

Assignments due: QUIZ #2

Lesson Objectives: This lecture reviews, compares and contrasts works of “baroque” art and architecture throughout Europe in the 17th-century. Recognized as a style of complexity and drama, the monuments evaluated through this lecture illustrate the great variability in terms of style and genre. This week’s discussion focuses on Harbison’s analysis of prominent Baroque sculpture, in order to explore critical approaches to this style. Following the discussion, we will have a revision session ahead of next week’s exam.

Required Reading:

The Story of Art, chapters 19 and 21, ‘Visions and Visions’ and ‘Power and Glory I’ pp.293-314; 331-338

Discussion Reading:

Harbison, *Reflections on the Baroque* (University of Chicago Press, 2000), pp.1-32

Monuments and Vocabulary: distributed at start of lecture

Field Study: none

Meeting 6: MIDTERM EXAM

Assignments due: MIDTERM EXAM will begin punctually at the start of class. Exam booklets will be provided. See assessment descriptions for further details regarding the format and scope of the exam.

Required Reading:

Review CT and DR assignments in preparation for midterm exam

WEEK 7: MIDTERM BREAK

Meeting 8: Power and Glory: Rococo and Decorative Art in France

Lesson Objectives: Just as in the Baroque period, the Rococo period is characterized by grand extravagance, impenetrable social codes and mores, as well as a growing and increasingly dissatisfied lower and working class. The emergence of the people's voice, and the response on the part of wealthy patrons and the aristocracy in France and England, will be a lens through which this class analyzes the works presented. Class discussion will spend time and care to visually analyze Fragonard's *The Swing*, working together to contextualize this work into the broader social history of the period. Following this in-class activity, the group will travel to The Wallace Collection, to view this work, alongside other pieces of Rococo art, and interior furnishings.

Required Reading:

The Story of Art, chapter 22, 'Power and Glory II' pp.339-346

Discussion Reading:

Milam, "Playful Constructions and Fragonard's Swinging Scenes," *18th Century Studies* 33, no. 4 (Summer 2000): 543-559.

Monuments and Vocabulary: distributed at start of lecture

Field Study: the Wallace Collection (nearest tube: Bond Street)

Meeting 9: The Age of Reason: England and America in the Eighteenth Century

Lesson Objectives: Religion and politics are both important frameworks through which to understand the art produced at any given time. This class will explore the social contexts within which the arts developed in Britain and the United States in the eighteenth and into the nineteenth centuries in contrast with those in France discussed the previous week. In the class discussion we will consider responses to the work of two important English painters of the period – JMW Turner and John Constable – before a visit to Tate Britain to look at these and other examples of 18th and 19th century British painting.

Required Reading:

The Story of Art, chapters 23 and 24, 'The Age of Reason' and 'The Break in Tradition' pp.347-377

Discussion Reading:

Munsterberg, 'Ruskin's Turner: The Making of a Romantic Hero', *The British Art Journal*, vol.10, no.1, (Spring/Summer 2009), pp.61-71

Constable, 'Introduction to *English Landscape*', *Art in Theory 1815-1900* (Blackwell, 1998), pp.127-129

Monuments and Vocabulary: distributed at start of lecture

Field Study: Tate Britain (nearest tube: Pimlico)

Meeting 10: Permanent Revolution: Revival, Romanticism and Reinvention in the 19th Century

Assignments due: QUIZ #3

Lesson Objectives: This lecture considers the impact of the political, social and industrial revolutions of the 18th and 19th centuries—along with the invention of new technologies, including the steam engine and the photograph—upon artists in France and England. We will discuss the changing social contexts that directed new approaches to art and the ways in which these new approaches were received.

Required Reading:

The Story of Art, chapter 25, 'Permanent Revolution', pp.379-408

Discussion Reading:

Théodore Géricault, 'On Genius and Academies' in *Theory 1815-1900* (Blackwell, 1998), pp.23-26

Various authors on Manet's *Olympia*, *Art in Theory 1815-1900* (Blackwell, 1998), pp.514-519

Monuments and Vocabulary: distributed at start of lecture

Field Study: none

Meeting 11: In Search of New Standards: Post-Impressionism and the Origins of Modernism

Lesson Objectives: Continuing discussions from the previous meeting, this week the class will explore the ways the experiments of the Impressionists opened up new stylistic avenues for artists. The lecture, and associated group discussion, further develops last week's topical conversations on art as reaction to (or against) economic and/or social change, to introduce and problematize the idea of modernism in artistic production. Following discussion group, the class will head to the Courtauld Gallery to explore works by the likes of Cezanne, Van Gogh and Gauguin.

Required Reading:

The Story of Art, chapter 26, 'In Search of New Standards', pp.411-427

Discussion Reading:

Gustave Geffroy, 'Paul Cezanne', *Art in Theory 1815-1900* (Blackwell, 1998), pp.987-991

Monuments and Vocabulary: distributed at start of lecture

Field Study: Courtauld Gallery of Art (nearest tube: Temple)

Meeting 12: Experimental Art: Modernism in the Early 20th Century

Assignments due: TEXT AND IMAGE PROJECT DUE

Lesson Objectives: This week's lecture focuses on artworks created in Europe and the US in the early part of the 20th century. The class will consider the manners in which artistic production affected, and was affected by, the disruptions of an international economic depression, two world wars, and the growth of an increasingly globalized media. The first half of the 20th century is characterized by a multitude of varying movements in abstract art. Today's group discussion considers the historical development of cubism in relation to earlier experiments discussed in previous weeks before a trip to Tate Modern.

Required Reading:

The Story of Art, chapter 27, 'Experimental Art', pp.429-464

Discussion Reading:

Albert Gleizes and Jean Metzinger, 'from Cubism', *Art in Theory 1900-2000* (Blackwell, 2000), pp.194-201

Monuments and Vocabulary: distributed at start of lecture

Field Study: Tate Modern (nearest tube: Blackfriars)

Meeting 13: A Story Without End: Modernism After World War II

Assignments due: QUIZ #4

Lesson Objectives: The years following the conclusion of World War II saw similarly rapid shifts in artistic movements and productions. Yet in the wake of the catastrophe of war, these years also a shift in the location of the major global art markets from Europe to the US, and a shift in the manners and uses of abstraction and figuration. Following this week's lecture, students will be encouraged to share their Text and Image Projects (due today), and reflect upon their understandings of the interconnectivity between social, political, and visual cultures. Following group discussions, this class will turn to review materials for the final exam, which will take place next week.

Required Reading:

The Story of Art, chapters 1 and 28, 'Introduction' and 'A Story Without End', pp.21-35; 465-486

Monuments and Vocabulary: distributed at start of lecture

Field Study: none, review for final exam will take place instead of field study

Meeting 14: FINAL EXAM

Assignments due: FINAL EXAM begins promptly at start of class meeting. Exam booklets will be provided.

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and potentially a failure for the course.

Missing classes for medical reasons: If you need to miss a class for medical reasons or for a family emergency, **you must send an e-mail** to let the Associate Director of Academic Affairs (ADAA) know at least one hour in advance of your class or meeting at the following e-mail: excused.absence@capa.org. Note that calling the CAPA Centre (0207 370 7389) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

Class Participation: Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

Use of electronic equipment in class: All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Associate Director of Academic Affairs at the beginning of Term.

Use of Electronic Translators: In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

Behavior during Examinations: During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.